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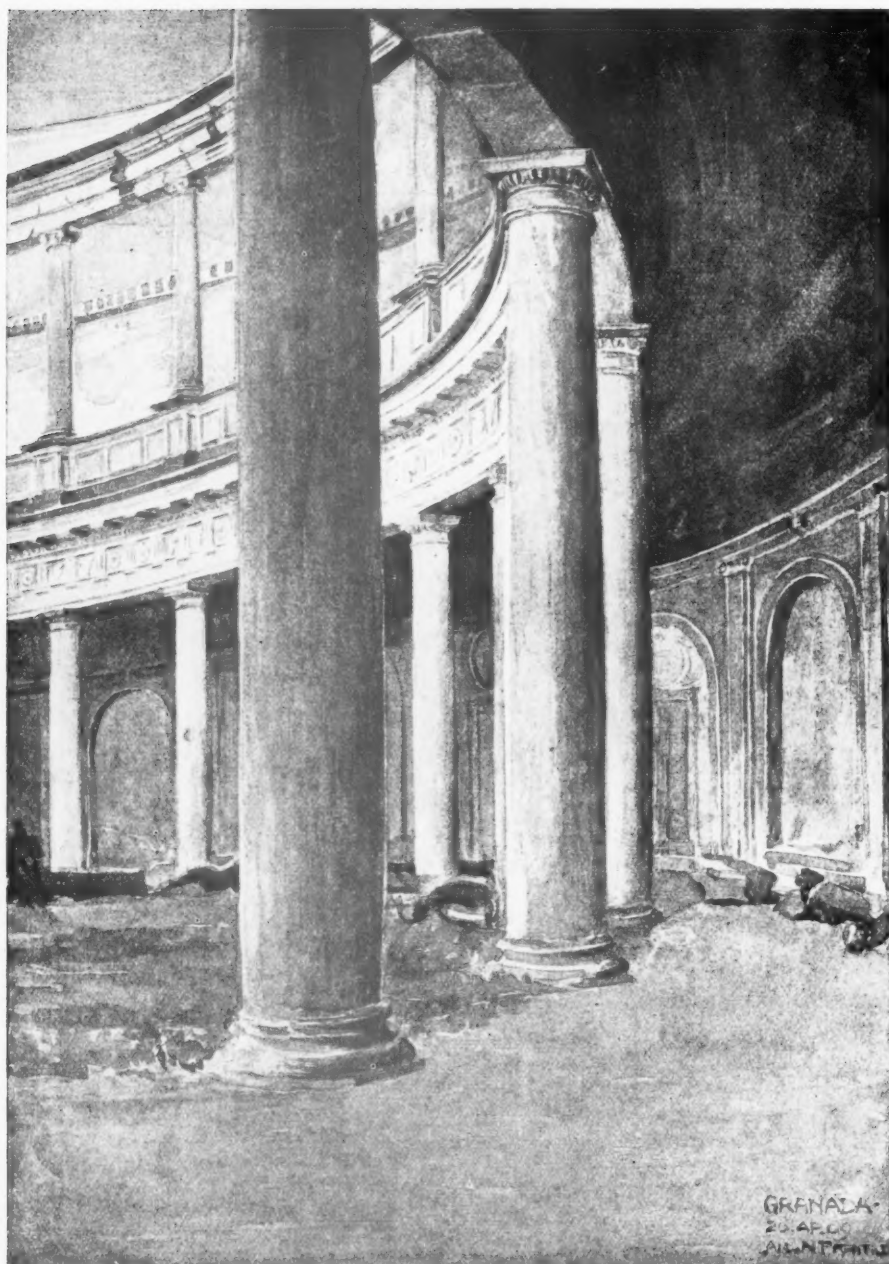
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CHARLES V PALACE, GRANADA : INTERIOR OF COURTYARD  
From a water-colour drawing by A. N. Prentice, F.R.I.B.A.

R.I.B.A. Collection



## Spanish Renaissance Architecture

BY PROFESSOR FRANK GRANGER, D.LITT., M.A. (LOND.)

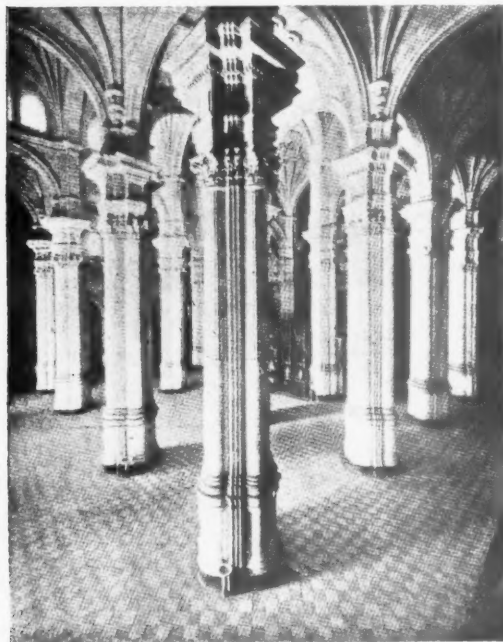
I

IN the Easter vacation of the present year [1926] I made a journey through Spain from Algeciras by way of Granada, Madrid, Toledo and Zaragoza to Barcelona. My purpose was to become acquainted with the development of the Spanish renaissance, and in particular to examine the manuscripts of Vitruvius in the library of the Escorial. It would be almost possible to write the history of Spanish renaissance architecture as a commentary upon Vitruvius. He largely inspired the plain style, the "desornamentado," in architecture. His parallel criticism of the successive styles of wall painting culminated in an attack upon the fantastic manner which is represented in the latest Pompeian houses. But the architects of Spain and the craftsmen whom they employed were never content for long with the plain style and broke away from the Roman master. The vivid and realist imagination of the Spanish people has always sought, and sometimes found, satisfaction in elaborate sculpture working upon the most varied materials, and in lifelike painting which set about to portray legends far removed from the commonplace. On the one hand architectural form attempted to satisfy by the mere balance and proportion of its masses. On the other hand sculpture, guided partly by an instinct for the picturesque in the literal sense, broke through the canons of building. Sculpture ceased to be merely applied to building: it became part of the building itself. The Caryatides of the Erechtheum, and the Telamones of Girgenti anticipate what is characteristic of the baroque developments of Renaissance architecture in Spain. The sculptor loses sight of architectural form and proceeds as if he were working upon the living rock. The various names, baroque grotesque and the recent term rococo, rightly suggest a treatment in the rough. Let us apply this

distinction to sculpture. There is sculpture which is self-contained. There is also sculpture which does not stand free of its background, but rises from it and seems to melt back into it. Rodin's "Balzac" is a case. Epstein's "Rima" is another. The grandest examples of this manner are the winged and human-headed animals of the Assyrian transept in the British Museum. But only confusion arises when sculpture which is, so to speak, extracted from the living rock is compared with pieces intended to stand free. Mr. Punch, whose judgment is so near infallibility when he occupies himself with the social scene, has an equal bent towards error when he deals with points of craftsmanship. His contrast of "Rima" with Gilbert's "Eros" is a case in point. He might just as well have blamed a Caryatid for not being the Venus of Melos. The aim of this discussion will be attained if the critic of Spanish architecture can bring himself to do justice to pictorial sculptors, even to Churriguera, or, if that is beyond his reach, to look with a sympathetic eye upon less extreme reactions against the style of the Escorial.

Let us now proceed to trace the alternating rhythm of movement towards and away from the plain style. Granada presents the transition from Gothic to the "Greco-Roman." The Fountain of Charles V bordering on the road which leads up to the Alhambra is unworkmanlike and ineffective in its design and sculpture. It prepares the critic for the Palace of Charles V above. The carving of the Palace is by Machuca, it is said, and not by Berraguete, to whom it has been wrongly attributed. (Berraguete began his career as a lawyer, but passed into the studio of Michael Angelo, and his sculpture is one of the greatest achievements of Spanish craftsmanship.) The Cathedral of Granada in the city below is by Diego de Siloe, and excels the architecture of the Palace as much as Berraguete excels

Machuca as a sculptor. Not yet, however, is the reign of Vitruvius. The grouped pilasters which form the piers of the interior are raised upon high pedestals, and a complete entablature requires to be supplemented by a second pedestal before it can receive the Gothic vaulting. As you look from a corner of the outermost of the five aisles across the church the effect is that of a mosque with its many columns. And yet the general harmony prevails, and Fergusson is justified when he places it among the finest works of the Renaissance. It may also stand as the type of a Spanish



GRANADA CATHEDRAL: GENERAL VIEW OF INTERIOR

cathedral. Whether Romanesque, Gothic, or Renaissance, the great Spanish churches are somewhat broader in proportion to their length than our Northern cathedrals. The aisles are often little lower than the nave, so that the piers rise nearer to the vaulting in the absence of clerestories. Consequently the Renaissance cathedrals of Granada and Zaragoza, for example, repeat the general interior effect of the Gothic cathedrals of Barcelona and Zaragoza: the cross perspectives multiplying the columns which can be taken into a single view. The fact that the Arab mosque or the Jewish synagogue in the Arab style has the same kind of effect is not due to chance, but to the ultimate

origin of all in the pillared basilicas of Greece and Rome. The former synagogue at Toledo, now Santa Maria la Blanca, with its forest of columns may carry us as far back as the Hall of Mysteries at Eleusis for a parallel.

There is another feature, reaching not so far back, indeed, but to the earliest Christian churches, which contributes to the haunting mystery of which this branch of Spanish architecture possesses the secret. The choir is placed west of the crossing and with its enclosure fills a great part of the nave. The sculptors seized the opportunity offered by the choir stalls to raise tier upon tier of carving. The structures which thus came into being filled the centre of the plan, closing in from every standpoint the view of the floor. The eye of the observer, seeking unity, was inevitably lifted towards the vaulting; or, to put the same point another way, the absence of windows near the ground was turned to account for the many chapels which declare the variety of catholic devotion. The lighting was limited to the top of the wall, and thus only the upper reaches of the building were illuminated. When the windows were filled with stained glass, the gloom became so great that sometimes, especially at Barcelona, it took several minutes for the eye to distinguish its surroundings. This darkness, so grateful to the eye dazzled by the glare of the sun, and so medicinal to the mind, was therefore the unintended effect of, first, the need of an unbroken lower wall on the outside for security's sake; second, the lofty aisles and the absence of a triforium; third, the place of the choir; fourth, the stained glass of the windows.

But in turn this darkness added to the illusion of plastic art. The coloured sculpture, often of life-size figures, and the altar paintings, in which Spanish realism portrayed to the life the national types which moved along the street outside or knelt devoutly on the floor within, seemed to mingle earth with the company of the skies. In this same gloom the lavish employment of gold lost its garishness, and the total effect became one of a melting splendour.

## II

The question of architectural style is therefore intimately connected with craftsmanship. Throughout all the alternating manners in which the architectural problem was solved the Spanish architects, sculptors, painters, and workers in gold, silver, and iron carried on a tradition, which was sustained by the unity of the national life and has come down to the present time. The modern church of San Francisco el Grande in Madrid, for example, might have been built any time within the last four hundred years. It is a typical domed Renaissance church. What dates it is the decoration. The cathedral or other large church, or even the small church, furnished the background for the skilled craftsman. The retablo of the capella



INTERIOR OF SANTA MARIA LA BLANCA



mayor, the altarpieces and the sculptured figures of the chapels, affect the spectator much in the same way whatever the cathedral he is visiting. It is on a further view that the architecture and the sculpture disclose their relationships.

The Spaniards have occupied themselves with discussing these among the other problems of æsthetic criticism, and it is a surprise to the foreigner to discover that Spain is a rival of Italy not only in the beauty of her buildings and craftsmanship, but in the interpretation of that beauty. The history of Spanish renaissance architecture requires for its comprehension the *Historia de las Ideas Estéticas en España*, by Menéndez y Pelayo, who has fulfilled for Spain a task which still awaits the labourer in most other fields. I am glad to be able to draw upon the first chapter of his fourth volume, which discusses the treatises upon the plastic arts. In the light of that chapter we can divide the history of Spanish renaissance architecture into periods according as the architect or the craftsman has the upper hand.

First, there is the style called alternately "plateresque" (from the resemblance of its decoration to the embossed work of the silversmiths, *plateros*) or "de Berraguete" (from the great artist).

Second, there is the "desornamentado," the plain style, in which the craftsman is still employed, but in stricter subordination to the architect. Of this style the Escorial is the masterpiece.

Third, there is the reaction towards the baroque which culminated in the work of Churriguera.

Fourth, the Greek reaction, which is represented by the Museum of the Prado.

Lastly, the modern mixed style, which has recently produced masterpieces worthy of comparison with the greatest achievements in the work of the late Antonio Gaudí at Barcelona.

But there has never been a complete break between any period and the next such as that which has shattered the English architectural tradition since 1840.

### III

The style of the "silversmiths," *plateros*, has been practised elsewhere and at other times than in Spain. The same term *caelatura* is applied by Pliny the Elder both to the carving of the lower drums of the columns at Ephesus and when he is speaking of raised work in silver. The silversmiths of Ephesus who took alarm at the iconoclasm of St. Paul were doubtless engaged also upon stone carving; for the combination of work in metal with sculpture in stone and marble was a tradition there. Theodoros, the architect of the earlier temple, was himself both a sculptor and a worker in the precious metals.

The motive of the carved column was seized upon as early as the third century B.C. by the Buddhist

artists of India. But it was left to the Romans to give continuity to the sculpture by adopting the spiral. At least I cannot recall any earlier example than the column of Trajan. The reliefs of the column were the object of enthusiastic admiration and study by the early Renaissance masters and their pupils. When, therefore, Berraguete returned to Spain from the studio of Michael Angelo, he brought with him the influence of the unknown masters of the column. It is noteworthy that Trajan himself was a Spaniard born near Seville. Nor must we forget as another point of contact with Spanish art that the column of Trajan was lit up with colour and gold. At any rate, we may attribute to the Roman studies of Berraguete some of the fine advance which his work displays over the bas-reliefs of the Palace of Charles V at Granada; so that in a sense Spain took back from Rome what she had lent in the person of Trajan.

But Spain does more. The controversy which rages among the critics about the origin of later classic art and about its æsthetic value takes a new illumination from the Spanish analysis of the history of art. We need neither go to the East with Strzygowski for the origin of later developments, nor with Wickhoff claim all manner of subtle theories about three dimensional treatment to explain the efflorescence of ornament under the early Roman Empire. Whatever secrets there were, lurked in the silversmiths' and copper-smiths' shops.

The peace that Spain enjoyed after the conquest of Granada gave employment to many craftsmen. And their work literally encrusted the great churches and other buildings. This magnificence corresponded to the mundane splendour of the Renaissance princes, Henry VIII, Francis I, and Charles V. By a parallel reaction in England and Spain, Henry and Charles were succeeded by the only puritan monarchs who ever sat on their two thrones, Mary of England and Philip of Spain. And the temper of Philip was displayed in the inauguration of a new architectural style, the *desornamentado*.

### IV

*The psychology of Philip II* is a key to the history of modern Spanish art. Only last year (1925) Sr. Perez-Minguez published in Madrid a study under this title, to which the reader may be referred for confirmation of the considerations now to be advanced. We must put out of our minds, as architectural students, the share which Philip had in the Inquisition, and concern ourselves with him from our own standpoint. His comprehensive mind took in the whole scope of the Italian Renaissance. Like his father, Charles V, he was a patron not only of Spanish, but of Flemish and especially Italian artists. He was a connoisseur not only of architecture, but of painting and sculpture.

His puritanism was an attitude to the arts as much opposed as any other such attitude to iconoclasm.

fantastic licence in which the plateresque designers had indulged. In these and other ways he created a new back-



THE ESCORIAL, NEAR MADRID

His plain black velvet dress, his disuse of jewels, went along with the sober magnificence of his court. To him the rigid tenets of Vitruvius appealed as a check upon the

ground for the national life; the style of the Escorial is a symbol of the dignity and reticence which amid all passing extravagances have yet characterised the Spaniard.

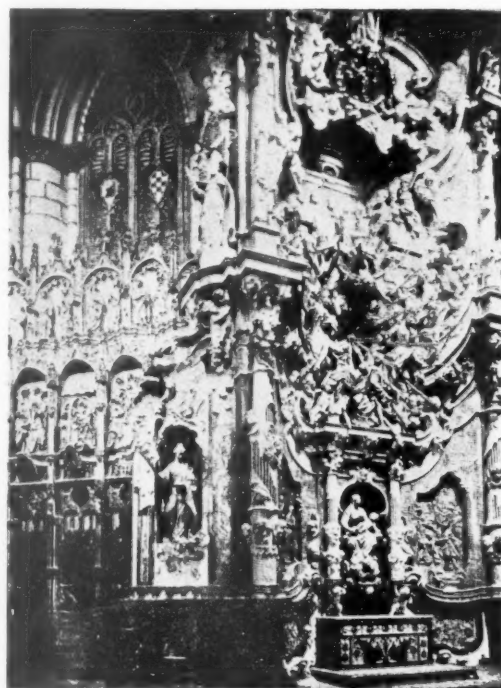
In the Escorial the economy of ornament itself becomes a style. The Stockholm Town Hall, the lower end of Regent Street, and the new University buildings at Nottingham show how impressive such an economy may be made. The description of the Escorial by the architect himself, Juan de Herrera, of which, by a happy accident, a copy lies before me, is in a style as reserved as that of the building. The French invaders in 1808 dismantled the high altar of the church, but its architecture still remains. The interior, with its at first oppressive plainness, anticipates the general effect of St. Paul's. When we find Wren discussing the work of a Spanish architect, Villalpando, who carried out for Philip II the staircase of the Alcazar at Toledo (*Parentalia*, ed. 1903, p. 242), we may fairly assume that Wren would know something about the design of the church of the Escorial. Like Herrera, Wren inclined towards simplicity; like Wren, Herrera enriched his architectural effect by calling in the craftsman. The retable and the tabernacle of the Escorial were by a Milanese artist, da Trezzo, whose work lit up the Spanish church as Grinling Gibbons did the work of Wren. The note, therefore, of the *desornamentado* style is not the lack of ornament, but its strict subordination to an architectural scheme. However, from the sublime to the ridiculous is a step which was taken at the Escorial. The exterior is sprinkled with stone balls, perhaps the best example of the unconscious architectural grotesque in Spain.

## V

The Town Hall of Toledo carries on, with a certain added grace, the tradition of the Escorial. The reaction against the Escorial culminates in the cathedral of El Pilar at Zaragoza; the architect gets out of hand, nor is the craftsman more restrained. The building is a fantasy in which the exterior of the domes, with their brilliant green and white and yellow tiles, announces some kinship with the Moor.

The Spanish character was forged on the anvil of Islam. The cruelty of Philip and—the other stumbling-block for the Anglo-Saxon—the bull-fight can be understood in the light of the age-long conflict between the Spaniard and the Moor. This interpretation of the Spanish cathedral came to me like a flash on Low Sunday in the front of the Chapel of the Pillar in the cathedral at Zaragoza. "This *Pilar*," says Ford, "is the consolation and support of the people of Zaragoza in peace and in war." Spreading, then, like others, my handkerchief on the ground, I bent my right knee upon it in order to gain among the pious throng a closer view of the interior of the chapel and of the famous image of Our Lady. Near me a young soldier, accompanied by an older man, probably his father, was paying his devotions on the eve perhaps of joining the Spanish forces in Morocco. Even a philosopher

would have admitted that superstition in this case, conceding for the moment that it was such, was not more irrational than the Quixotic campaign in which the youth was caught up without his consent previously got, though not necessarily against his will. Just such an incident might have been seen in any Spanish church throughout the twelve centuries that separate the present from the invasion of the Saracens under Tarik in 711. The impassioned splendour of the great Spanish cathedrals was now to be comprehended, set against an historical background which was



TOLEDO CATHEDRAL: THE "TRASPARENTE"

continuously the same, whether we look at the foreign relations or at the Spanish character itself. The geographical isolation of the Peninsula, placed like an outpost towards Africa, went along with an intense national feeling in which religion, chivalry and patriotism were blended beyond all possibility of separation. Against this rock the heretic, the foreigner and the industrial revolution have surged in vain. Barcelona, herself the headquarters of modern innovation, is raising a church of cathedral dimensions and of incredible audacity, in which even the hostile



critic must recognise the blending of tradition with the living voice of architecture itself. Persons who have not seen the *Sagrada Familia* of Don Gaudi will probably not believe any description of it; I have seen the building in progress, and was in bare truth unable to believe my own eyes.

In Don Quixote one part of the Spanish character is embodied, and at the same time separated from the other part, of which Sancho Panza is the adequate representation. Along with the romance, which is a vision of life rather than life itself, there is a strain of realism in the Spanish character. This realism is seen in the painting of Velasquez and of Goya, and scarcely less in that of Murillo, whose picture of St. Anne teaching the Virgin might be the portrait of a Spanish lady with her little daughter. It is carried to its utmost limits in the coloured carving in wood and marble which often seeks an illusion like that which we associate with Madame Tussaud's. The vivid imagination of the Spaniard is not satisfied with less. I remember a figure of a knight on horseback high on a wall overlooking the great altar of a cathedral, which I thought at first was a representation of a pious donor, but was really intended for St. James himself. It then occurred to me that the clue to the extraordinary richness of Spanish plastic art was to be found in the popular demand for the pictorial rather than the verbal utterance of religious ideas. But this was not all. The demand alone could not create the supply. For the latter there was required the creative genius working upon appropriate materials. And the Spanish architects appeared as the means whereby the background for painting sculpture and metalwork was furnished to the Spanish craftsmen in those kinds. The variety of Spanish genius, its response to

the emotional demand of religion and patriotism, is seen in *their* work not less than in the literature which goes parallel with the plastic arts. The austere and didactic mind of the literary critic is raised to a frenzy by the free creations of the muse of Gongora. A similar indignation seeks expression in the presence of the "trasparente" at the cathedral of Toledo; Ford does not allow "much invention and great workmanship and mastery over material" to outweigh its absurdities in the balance. The "trasparente" is a riot of bronze and varied marbles rising in earthly and angelic forms to a heaven of which the clouds are made of cardboard. The visitor to Venice may be reminded of the Valier monument in San Giovanni e Paolo.

But our English criticism of the Victorian age is more than baroque. It is not enough to dismiss the Escorial with Hayter Lewis as "cold and repulsive," and the Churrigueresque as a travesty of Italian rococo, nor to say, with J. H. Middleton, that in the England of Wren "architecture had sunk almost to the lowest point of degradation." Or, to take another example, the church of San Moise at Venice, according to Ruskin, was "one of the basest examples of the basest school of the Renaissance." But I learnt at San Moise to look for the charming figures of tiny children in which so often the later Renaissance expressed its delight. And generally the buildings we have been considering, in whatever particulars they fail, are sufficient evidence that architecture and the allied arts are capable of enriching human life not in one style alone. It is the function of a serious architectural criticism to go down to first principles, and if possible to deduce from them some sort of guidance, and for this purpose Vitruvius cannot be dispensed with.

# An Architectural History of the Bank of England

## Part III

BY H. ROOKSBY STEELE [A.].

### CHAPTER V.

#### SCENE—THE MIDDLE PERIOD: 1800–1818.

In 1800 the growing activity of the Bank called for additional accommodation. The sanction of Parliament

and Sampson's façades in order to render the whole exterior homogeneous. This ambitious project was not agreed to in its entirety by the Directors; instead, Soane was instructed to concentrate on the new boundary line only and the site behind it. As with his first extensions in

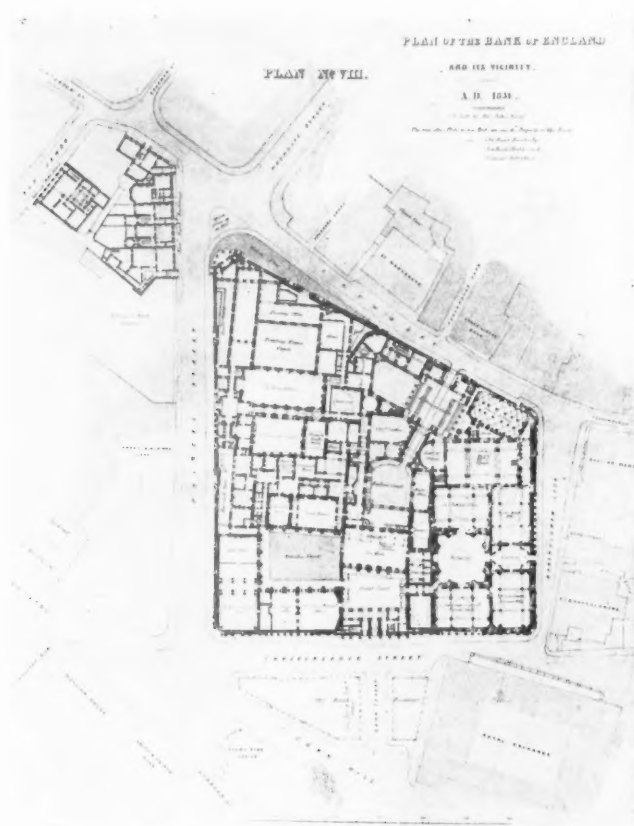


FIG. 24.—1833. THE BANK COMPLETED  
The termination of Soane's long stewardship. New Bank Buildings and the National Debt Office are opposite "Tivoli Corner"

was obtained to enable the bend in Princes Street to be straightened out and the property between the new line and Lothbury was acquired, part of the Grocers' Hall garden disappearing in the process (Fig. 24). Soane at once prepared a scheme for extending his screen wall right round the Bank, contemplating the removal of Taylor's

Lothbury, he at once proceeded to erect a protecting wall, leaving the buildings within to develop as the need arose.

The new frontage to Lothbury was just as long again as the original north front: the duplication of the existing façade which this suggested was carried out, with [the

addition of the blank windows, which were also introduced for the first time in the older portion (Fig. 25). The rounded corner which led into old Princes Street needed revision. Soane had, at first, hoped to place a hexastyle portico here marking the centre of the whole façade, but the encroachment it would have made upon the street was objected to and he had to be content with a much narrower projecting feature, composed of two antæ and two pilasters, the latter embracing a single blank window, whilst the whole was crowned with a small attic in which he incorporated a short classical balustrade. The balusters were removed by Cockerell in 1848 and the space between capping and base filled in with plain stonework. The

was encouraged by the lack of a firm contract with the builders: all work done at the Bank by Soane being measured on completion by him and paid for on that basis. The building of the "Corner" dragged on for three years: the ultimate result is undoubtedly a very beautiful composition, effectively masking the angularity between the two street façades and creating a monumental feeling entirely in keeping with the dignity of the Bank (Fig. 26).

The old buildings were soon cleared from the site behind the new walls and the final series of courts and halls by Soane was quickly put in hand. Of these the Governor's Court was perhaps the most original and

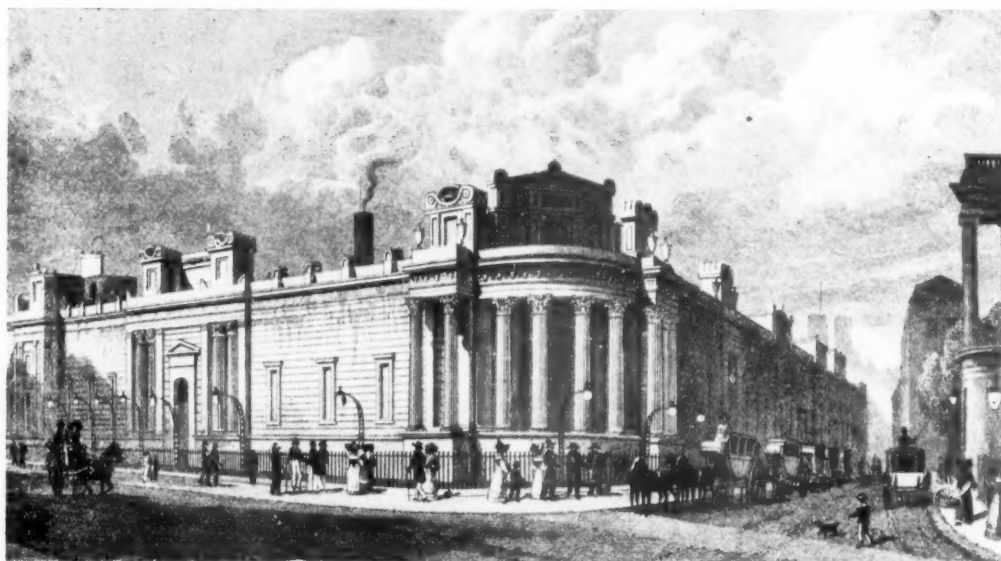


FIG. 25.—LOTHBURY AND PRINCES STREET IN 1828  
A drawing by Shepherd

introduction of pilasters denotes a change of faith on the part of Soane, who had hitherto been emphatic in his use of the Greek "antæ," in which the capital differs entirely from that of the column. The remains of the original corner with part of the wall down old Princes Street, are still in existence and show quite plainly in Fig. 24.

At the same time as the Lothbury wall was being built (1802) the new Princes Street wall was in course of erection. Taylor's wall in the lower half of Princes Street remained for the time being: it was crowned with a balustrade and Soane was led (probably much against will) to place a similar feature above his cornice with some idea of producing homogeneity in the whole façade. The "Tivoli" corner was not commenced till 1804: the design for it was in a constant state of flux, Soane making hundreds of sketches and being seemingly unable to settle in his mind what the final form should be. This vacillation

typical of the architect's skill. It was a four-sided courtyard lying immediately to the north of the Governor's and Deputy-Governor's rooms. The South, East and West walls were all treated with an attached-column motif running through two storeys and standing on a rusticated basement which was pierced with round-headed windows. The columns were of the same height and had the same capitals as those in the external order, but their shafts were unfluted, and flanking each group was a pilaster, without entasis, having a capital similar to those of the columns. The North wall of the Court was really an open gallery or loggia and formed quite one of the most interesting elevations that Soane ever produced (Fig. 27). Its basement was a free rendering, with the three low-pitched arches and curious bastions on the piers between, of the famous Triumphal Bridge design that had gained him the Gold Medal in 1776. Above the arches was a blocking

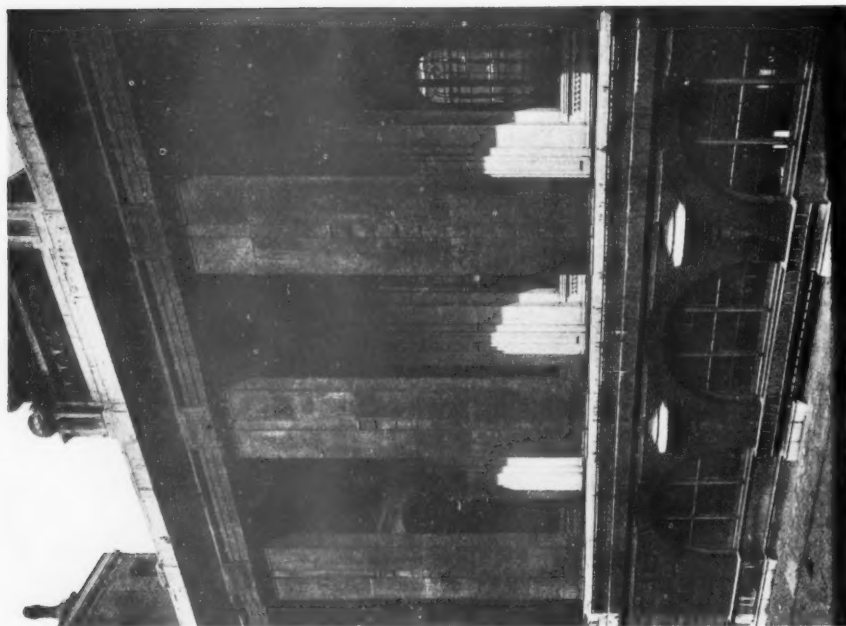


FIG. 27.—LOGGIA IN THE GOVERNOR'S COURT  
The arches in the basement were originally open, giving the Triumphal  
Bridge motif greater meaning



FIG. 26.—"TIVOLI CORNER," 1804-7  
The inner two columns are unfluted

decorated with an elongated fret, as on the other three sides, and rising from this, over the piers, were four pairs of coupled antæ which supported an entablature that was repeated in the rest of the Court. The three spaces between the pairs of antæ were entirely devoid of solid, but the end antæ were connected to the return walls by short lengths of stone walling. The latter were removed, to the detriment of the elevation, as recently as 1891, in order to give more light to the large office which abuts on the north side of the Loggia.

This office was built by Soane at the same time (1804-5) as the Governor's Court, for dealing with the five-pound

compositions of two half-columns and two pilasters, those at the West end framing two glazed lunettes, one corresponding in height to the semi-circular heads of the windows in the main wall face and the other lower down at the back of a deep recess under the first.

Concurrently with the Governor's Court and the Five Pound Note Office, the Princes Street Entrance Vestibule was built (Fig. 29).

This was placed on the line of the Loggia, to which it ascended by three flights of three steps from the street level. Up to and including the cornice the style adopted was Greek Doric, based directly on the remains which



FIG. 28.—THE £5 NOTE OFFICE  
Now Public Drawing and Branch Banks Offices

banknotes (Fig. 28). It is considered by some to be the most magnificent room in the Bank, for with a length of 96 feet and a width of near 40 feet it is spanned by a segmental coffered ceiling of lath and plaster, suspended from massive queen-post roof trusses. Half-columns of the Ionic order, standing on a base at the level of the window cills, were spaced along the side walls at the same divide as the antæ of the Loggia, with a tall semi-circular headed window in each bay, those in the south wall looking through the Loggia into the Governor's Court. Originally there were only three windows on this side, the two flank bays having blank recesses, which were opened up at the same time (1891) as the end bays of the Loggia. Three coffers at each end of the ceiling were also cut out at this period and glazed in the endeavour to secure more light.

The West and East walls were treated with portico-like

Soane had seen at Paestum, but above the cornice the treatment was Roman. The main part of the Vestibule was twenty feet square, with wide openings in all sides, those on the north, south and west spanned by the Greek entablature which was supported on pairs of columns. The fourth opening, towards the Loggia, was prolonged as a secondary Vestibule and covered with a shallow-coffered barrel vault, the termination of which in the main hall was repeated as a lunette in each of its other three sides. (Only the north and south lunettes were glazed: that on the west was filled in solid.) A dome, which developed from pendentives between the lunettes, rose to a height of 33 feet above the floor: a circular skylight since inserted in its crown destroys the charm of the original side lighting without greatly increasing the illumination. It is to be regretted that in many other cases at the Bank the carefully



calculated effects of light and shade that Soane aimed at have been upset by similar "improvements," the necessity for which might never have been apparent had the original windows received their due amount of cleaning.

There is one minor criticism of this Vestibule that can be made. Owing to the floor being at three different levels and the entablature carrying unbrokenly round, the Doric columns, which are of course baseless according to Classic

of Princes Street when the time came for the rebuilding of Taylor's wall. This would have rendered the elevation more nearly symmetrical than it now is: true symmetry would not have resulted however, for the features at the north and south ends of the wall would have been respectively a two-columned recess and a doorway. If the inclusion of this second doorway is assumed and a length of wall (corresponding to that at the north end of the street)

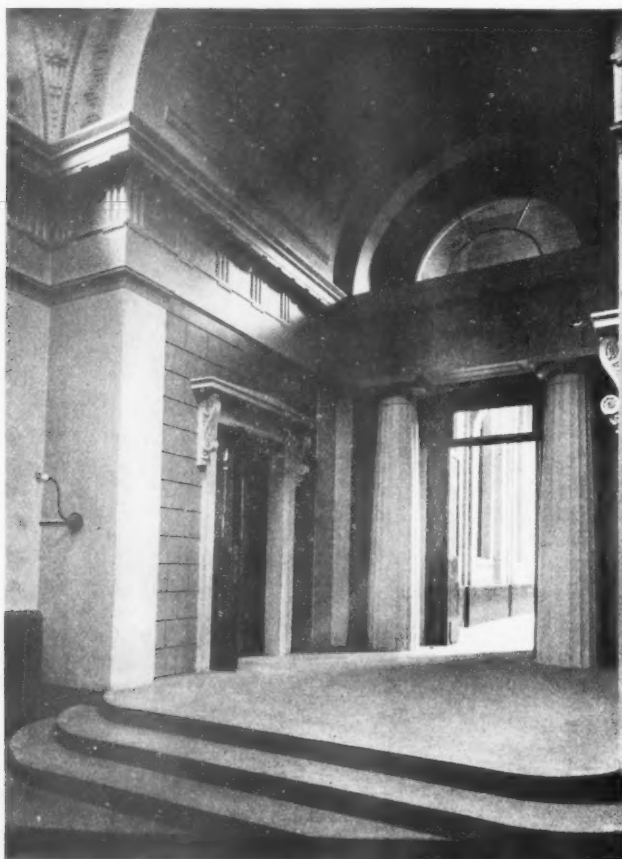


FIG. 29.—PRINCES STREET ENTRANCE VESTIBULE. Looking through to the Loggia

tradition, have varying heights, but the same diameter, producing an unstable effect which might have been avoided had plinths, at the level of the highest floor, been run out from the walls to carry the taller columns.

The entrance doorway in Princes Street, in itself quite modest in character, was marked externally by an arcaded attic above the main entablature. It was Soane's intention, as a water-colour by Gandy in the Museum distinctly shows, to repeat this doorway and attic in the lower part

is set out to the south of it on the final plan, it is found that the façade would be shortened by some twelve feet. This fact seems to indicate that Soane meant the Princes Street-Threadneedle Street junction to be a much larger curve than it is and more nearly a repetition of the "Tivoli" corner.

The remainder of the north-west angle site was devoted to the Printing Department, grouped round three sides of a large court into which the Five Pound Note Office also

looked. An interesting coincidence was provided some seven years ago when the Printing Department of the Bank moved into the old Hospital of St. Luke's, in Old Street, erected in 1786 by the younger Dance, with whom Soane had been a pupil. They were both competitors for the design of this building; Soane's unsuccessful effort may be seen in the Museum. The basement of the building on the north side of the Printing House Court

to the College of St. Martin-le-Grand. Stow records that from being "a fair brook of sweet water" it had degenerated by 1288 into an open sewer, and in the time of Henry V it was vaulted over, and, houses being built upon it, its course was forgotten. Sir R. Phillips, in his *History of London* (1805), says he saw the Wallbrook, in November 1803, still trickling amongst the foundations of the new buildings at the Bank. Its effect upon these



FIG. 30.—"THE DIAGONAL PASSAGE"

A typical creation of Soane's, forming a connection between his Rotunda and the Front Courtyard

was designed as a Barracks: its rather crude and un-Soane-like façade still remains in part, facing the present Workmen's entrance in Lothbury.

Soane had a good deal of trouble, during these last extensions, from the Walbrook, which ran underground across the site in a line from St. Margaret's Church, Lothbury, to about the middle of Princes Street, and thence by the west side of the Mansion House to the Thames. In early times "the ancient Wal-brook, or river of Wells," was mentioned in a charter of William I

is quite marked at the present day; both the Lothbury and Princes Street walls have sunk towards the middle and in the north wall of the Five Pound Note Office there is also strong evidence of settlement.

At the close of the "Tivoli Corner" period, Soane erected (1807-10) five houses, known as New Bank Buildings, on the opposite side of Princes Street. They were occupied by resident officials of the Bank till their demolition in 1904, the late Dr. Freshfield, Solicitor to the Bank, having been born in one of them in 1832. At

the back of New Bank Buildings the National Debt Redemption Office was built in Old Jewry by Soane in 1818-19: it included a cenotaph to Pitt, the Statesman, and was afterwards extended round the Gresham Street corner by Cockerell to join up with the houses.

In 1815 Taylor's Vestibule between the Rotunda and the Front Courtyard was pulled down, Soane replacing it with a smaller room, the Outer Treasury, and a new entrance to the Rotunda (Fig. 30). The latter occasioned

#### CHAPTER VI.

##### SOANE—THE FINAL PERIOD: 1818-1833.

The final reconstruction of Taylor's halls took place in 1818-23, when the office to the south of the Rotunda and the one adjacent to it in the south-east angle of the building were gutted and re-erected by Soane in the approved "fireproof" manner. In general form they were identical: their dimensions were alike and they had



FIG. 31.—THE OLD DIVIDEND OFFICE

The richness of the lantern is set off effectively by the simplicity of the lower structure  
This hall was recently demolished

some skill in planning and construction, for after entering "normally" from the Front Courtyard it changed direction and was driven diagonally through the south-west corner of the base of the Rotunda, which it reached by way of one of the semi-circular recesses. So closely did one side of this diagonal passage approach the corner of the office on the south side of the Rotunda that there was only the thickness of a sham door between them.

the same semi-circular fluted arches which ran down to the floor without any break at the springing line. Their arrangement with four piers, lantern-topped dome and side vaults, followed the line of the earlier reconstructions. It was in their decoration and the form of the central lantern that they differed from one another. The latter feature in the hall to the south of the Rotunda, known as the Old Dividend Office, was the most elaborate that

Soane produced at the Bank (Fig. 31). It was in two tiers—the lower, eight-sided and glazed and having eight pairs of Caryatides on pedestals standing round the rim of the truncated dome. The upper tier, supported by the figures, was circular and also glazed; the rich effect of the whole being enhanced by the plain treatment of the dome under. The lantern of the other hall, the Colonial Office, was much simpler: it had eight sides containing windows and sixteen Ionic columns round the eye carrying the flat-pitched roof. An interesting point of detail is illustrated by the cupboards which lined the walls of these two halls. The cupboards, themselves of wood with flush-beaded panels in the usual

Bank, so prominently in the public eye, should have fallen to Soane's hand when he was an old man of seventy; it lacks the spontaneity of the Lothbury Front of thirty years before, and gives one the impression, with its multiplicity of forms, of overcrowding. It is only fair to Soane to record that the railing which stands at the base of the wall was placed there against his wish, and that the later additions to the attic by Cockerell, though skilfully devised, tend by their greater height to dwarf the original façade. Another failing of the Threadneedle Street front is the lack of sufficient emphasis in the podium, the height of which diminishes to nothing at the east end against Bartholomew Lane. It is fairly



FIG. 32.—THE BARTHOLOMEW LANE FRONT

A Shepherd drawing of 1828. The difference in levels between the back and front of the Bank is emphasised by the diminishing podium

Soane style, were surmounted at intervals by crestings or scrolls which appeared, without minute examination, to be also of wood. On closer inspection, however, they proved to be plaster casts, painted in simulation of woodwork. This sham shows how Soane was able to keep down his costs: a dozen repetitions in plaster from one mould would be much cheaper than a dozen individually-carved wood ornaments.

The last work of magnitude undertaken by Soane at the Bank was the rebuilding of Taylor's screen walls in Threadneedle Street, Bartholomew Lane and Princes Street and the refacing of Sampson's centre (Figs. 17 and 32). The former was in hand from 1823-25, the latter following in 1825-27. It is a pity that this part of the

certain that Soane, in fixing the level of the podium in his earlier work in Lothbury, did not foresee that one day his wall would surround the whole Bank, or else he would have made due allowance for the difference in levels of the two streets (which, at the greatest, is now 8 feet 4 inches) and have arranged his base line some 2 or 3 feet higher. The lack of height is the more emphasised at the present time by reason of the general rising of the surrounding streets, which are now nearly a foot above their level in his days.

In refacing Sampson's façade, Soane adhered to the number and position of the window and door openings and the spacing of the columns, but placed the latter at ground level and detached from the main wall. At the

same time he made his upper range of windows the taller—reversing Sampson's arrangement—and built round them an attic which was somewhat out of scale with the portico beneath. The two flanking wings were rebuilt without any regard for Taylor's setting out, and without any similarity in treatment, unless we admit a connection between the end pavilions of that architect and the compositions of four *antæ* which Soane placed on either side of the colonnades in the new walls. Against his practice of designing the screen wall without relationship to the inner buildings, Soane managed to make the centre of the colonnade in the eastern wing coincide exactly with the axis of the Rotunda and the Old Dividend Office.

The new wall in Bartholomew Lane was composed of the same elements as the duplicated screens in Threadneedle Street, only the quantity and arrangement varying (Fig. 32). Thus there was a central colonnade of eight columns (the front colonnades had six each), large blank windows flanked by single *antæ* instead of pairs, and small blank windows placed in the main wall instead of at the back of the colonnaded recesses. The doorway leading to Taylor's Vestibule was designed in harmony with the larger windows. The effectiveness of the colonnade was not so marked in this street, as, with an easterly aspect, the play of the sun on the sturdy columns was only available in the early morning.

The Princes Street façade was completed by building a plain length of walling, containing seven blank windows, from the Threadneedle Street corner to a new two-columned recess adjoining the northern portion already built, thus making the front to this street, as we have already seen, the only unsymmetrical elevation of the four enclosing the Bank.

Both ends of the Threadneedle Street façade were connected with the side streets by rounded corners, consisting of recessed walling and two columns "in *antæ*" reminiscent of the junction between Bartholomew Lane and Lothbury.

There is an interesting report of Soane's on Taylor's fronts—which he submitted to the Directors in May 1823, before the actual reconstruction of them began—in which he estimates that to rebuild them in the style of his Lothbury front without thickening the arcaded recesses and without rounding off the corners would cost £10,000, the extra involved in carrying out these two improvements only amounting to another £2,000. The full scheme, which Soane strongly advised, was adopted, and with its completion in 1827 the time of his activity at the Bank was drawing to a close.

In 1824 he had laid out the Garden with various flowers, shrubs and cedars. Two of these trees were still growing in 1852, as is shown by an old photograph at the Bank taken by Sir W. Newton in that year. There is only one tree in the Garden now, and it is a lime.

Exactly forty-five years after his appointment, Soane retired from the position of architect to the Bank of England on 16 October 1833. Two years previously he had been knighted. The whole cost of the building works—including fittings, furniture and even illuminations at times of national rejoicing—during the period of his stewardship amounted to less than one million

pounds, and on this he drew his 5 per cent. commission, which covered the making of estimates and the measuring up of all work on completion. He never exceeded his estimates and was rigorous in his examination and cutting-down of contractors' charges.

The Bank is a monument to his skill as a constructive artist. Whilst a keen student of all preconceived forms of architecture, he was not content to adopt any one style as a medium, but drew from each the part that attracted his original mind the most, welding the whole into a composite mass that delights or repels the critic according to the nature of his bias. The great flaw in Soane's work is the uncertainty which marks it: uncertainty both in proportion and decoration which he confesses in the multitudinous alternatives for each new design. Had he not been of an exceptionally tenacious nature he could have withstood neither the wavering of his own imagination nor the various set-backs and trials which he encountered during his long life. He died, after four years of well-earned retirement, at the age of eighty-four.

## CHAPTER VII.

### THE FOURTH ARCHITECT—C. R. COCKERELL: 1788-1863

Professor Cockerell was the successor to Sir John Soane at the Bank. The structure had by this time arrived more or less at its final form, and there remained little, apart from general works of maintenance, that he could do. In 1835 he was engaged in the reconstruction of Taylor's Dividend Warrant and Cheque Offices, which lay between the south wall of the Garden and Soane's façade to Threadneedle Street (Fig. 33). The five Venetian windows looking into the Garden were retained and their form repeated at each end of the new hall and across it in the middle as a screen. The whole room was divided longitudinally into three aisles by two rows of Corinthian columns in pairs, the side aisles being ceiled just above the window heads, but the centre aisle rising to twice the height between the walls of an extra storey that was provided over the side divisions. There was a skylight over the whole length of the centre division, and this gave light not only to the ground storey but also, through borrowed lights, to the first storey compartments. Further, the new upper storey rising to a greater height than Taylor's Garden wall, an attic with windows was necessitated over the latter. As soon as 1850 Cockerell was again ordered to rebuild this part: the columns were removed, the upper storey disappeared. Taylor's old office in the south-west corner was gutted, together with the room alongside to the north, and the whole was thrown into one large L-shaped hall, covered with a lantern-pierced ceiling spanning from wall to wall.

The Chartist troubles of 1848 occasioned the directors some alarm and, as a preliminary precaution, the Princes Street doorway and the centre entrance of the three in Threadneedle Street were bricked up, remaining thus till 1882. At the same time the parapet was sand-bagged and cannon were placed in advantageous positions on the roof of the Bank commanding the streets and special constables patrolled the latter in great numbers. It was this scare that led to Cockerell's additions on the



top of Soane's outer walls (Figs. 17 and 34). The existing attic was everywhere raised and redesigned; an entirely new balustrade was introduced with loopholes through certain of its solid parts; platforms to slide out and trap-doors to let down (on all of which defenders might stand to fire into the streets below) were contrived in various parts of the attic. Behind the new balustrade a patrol rampart was formed extending right round the walls and only interrupted by the higher building in the centre of the Threadneedle Street front. The contract drawings for the new attic, signed by William Cubitt and dated 14 July 1848, are at the Bank: they show that Cockerell was extremely economical in his use of material. Wherever possible the old stones were incorporated in the new work, being either just cleaned or recut as the case might be. Brickwork was used

predecessors having been destroyed in the Great Fire of 1666 and another conflagration in 1838. Cockerell was in competition with Sir William Tite for the new building, and the latter won. Another near neighbour of the Bank's, the London and Westminster Bank in Lothbury, was designed by Cockerell in conjunction

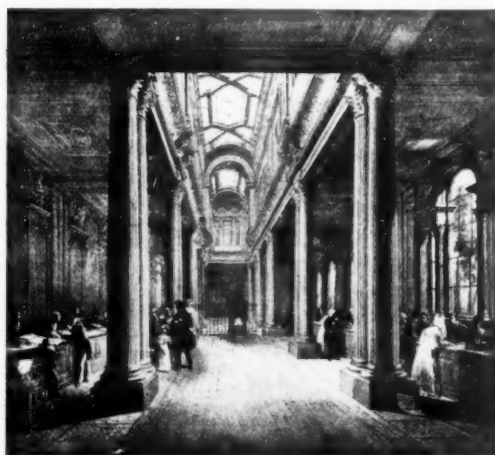


FIG. 33.—THE DIVIDEND PAY OFFICE  
As rebuilt by Cockerell in 1835. It was remodelled by him in 1850 to its present form

wherever it would not be seen from the streets below. An interesting full-size drawing shows how the small cornice crowning the attic of Soane's centre in Threadneedle Street was reworked in position to a new profile, to form the bed mould for a larger crowning member which Cockerell placed above it. The anthemion blocks and the vases which had stood on the Soane blocking were reset for the most part on top of the new attic; four new vases were placed at the same time above the four centre columns of the Tivoli corner, but their addition was not quite happy as they obscured somewhat the straight attic behind them. In other respects, save for the introduction of iron spikes on the platform at podium level, the Tivoli corner was unaltered.

In 1842 the present wide space in front of the Bank in Threadneedle Street was created by the pulling down of Old Bank Buildings. In this year the foundation stone of the modern Royal Exchange was laid: its two



FIG. 34.—THE SOUTH FRONT IN 1848  
A drawing by T. S. Boys showing the original Soane attic immediately prior to its raising by Cockerell

with Tite. The Sun Fire Office, erected on the site of St. Bartholemew, Exchange—a Wren-restored church which was pulled down in 1841—was also by Cockerell. It is interesting to note that this pioneer among insurance concerns was originally located in a court to the east of Sampson's Bank, and, being displaced by Taylor's eastern extensions, moved into Old Bank Buildings, from which it again migrated, upon the demolition of that structure, into its present home.

Cockerell retired from the position of Bank Architect in 1854. From that time to the present day the care of the building has been vested in many hands, and various minor alterations and additions may be attributed to them. In 1864 the craze for large sheets of plate-glass led to the windows of the rooms overlooking the Garden Court being denuded of their original small panes. Three years later the bones that still remained in this Court were removed and reburied in Nunhead Cemetery.

A gallery was added to the Rotunda in 1888, a proceeding which considerably destroyed the scale of the whole, and evoked at the time a spirited protest from Mr. Wyatt. Less than twenty years ago the south wall of the Bullion Yard was rebuilt some six feet in advance of its original line in order to give more space to the Gold-weighing Room. The new work has so toned in with the old that the alteration, without reference to the plans, would pass unnoticed.

The old cantilever gas-brackets which were fixed round the outer walls in the latter days of Soane have been recently removed: the use of gas at the Bank was eliminated at the beginning of the Great War owing to the possible danger of enemy bombs igniting the mains. Another war measure, the introduction of a bomb-proof mezzanine in the Pay Hall, has already been mentioned.

The internal colour schemes of the important rooms and corridors have been maintained in successive repaintings. Much of the furniture that Soane designed for the Governor's suite is still in use, as well as counters, cupboards and desks in the various offices and low, hooded chairs for the accommodation of the Bank's own night watchmen. The great increase in the activities of the Bank, with its management of the various loans

produced during the late war, found the existing premises unequal to the task of housing all the extra staff which were necessitated, and additional office space had to be secured outside, in many places in the City. This scattering of its forces has led the directors of the Bank to the realisation that full use was not being made of the magnificent three-acre site which belongs to them. They have decided that the whole of the interior shall be remodelled, with the addition of many more floors and a more clearly-defined allocation of departments. The process of rebuilding will scarcely affect the old outer walls: set back some fifty feet behind them the new structure will rise to a height of over 100 feet above the ground floor. Many of the existing halls and courts will disappear, but certain of them will be rebuilt in new positions; a large central court based on the present garden and placed on the main Threadneedle Street axis is a feature of the new plan, whilst the feeling of the great Soane halls will be carried practically right round the building between the old and new walls. It is hoped to make this—perhaps the final chapter in the history of the Bank's architectural development—a fitting conclusion to the initial work of Sampson and that of his successors, Taylor, Soane and Cockerell.

## Some Observations on Stone Decay

BY PROFESSOR A. P. LAURIE

No. IV

There are more causes of stone decay than the unfortunate selection of a bad building stone, though not nearly enough care is given to this important matter.

Throughout the North of England and Scotland reliable sandstones are available if proper care is taken in their selection.

Before selecting a stone it should be submitted to chemical analysis and chemical tests as well as observations of buildings for which it has been used.

Even a good general reputation is not sufficient without a special examination of the stone in the selected quarry and the different beds in the quarry itself. A good example of this variation of quality is to be found in that excellent building stone, the Millstone Grit. Many buildings exist in the north of great age built from this stone, which have stood well the test of time, and beside them modern buildings in which the stone is rapidly decaying.

The Millstone Grit is a disintegrated granite, river deposited. It contains quartz, felspar and mica. The quartz particles are often sharp and angular, which makes it a stone somewhat susceptible to wind weathering, its hard sharp particles forming a natural grinding material. The surface of a good Millstone Grit, when weathering normally, if examined through a lense is seen to consist of a mass of tiny quartz particles, touching at points, and with spaces between them, bedded in the magma behind.

But in two neighbouring quarries the Millstone Grit may be quite different in character. In the one, if it is a normal Millstone Grit, it will weather well; in the other it may contain a considerable percentage of calcium carbonate. This stone will rapidly decay, bringing out the original lines of its deposition.

An analysis of the Millstone Grit it is proposed to use is therefore essential.

The quarry having been selected, the different beds in the quarry should also be analysed to see that they are uniform in composition and the best bed selected.

Having decided on a suitable quarry, see that all the stone used comes from this quarry and no other is substituted. Too often if there is a shortage of delivery stone is obtained from a neighbouring quarry which is supposed to be just as good, and the unsightly result is a building with stones here and there badly decaying. Surely when good stone is available, such a spectacle should be regarded as equally discreditable to the architect as if part of the building fell down.

Owing to the tendency of the Millstone Grits to suffer from wind weathering the building should be designed to avoid swirls of wind, such as are formed

by buttresses, the prevailing direction of the wind noted, and screens of trees planted.

As the stone is also apt to be affected by damp, care should be taken to flash with lead, cornices and projecting portions. Buildings of Millstone Grit can be found where every detail of carving is absolutely sharp and every stone sound, except under the cornices and on roof stone balustrades, where the water is soaking in.

A little expenditure on sheet lead would have prevented this.

The mention of damp brings me to the second part of my discourse. Not nearly enough attention is paid to the geological features of a site before erecting an important building. The direction of dip of the underlying rock is of first rate importance.

Let us suppose, for instance, a building on gently sloping ground with higher ground behind it.

If the dip of the rock strata below the surface is in the opposite direction, there will be no natural underground drainage from the site, the water banking up against the strata. Indications of this condition are often revealed by the presence of springs. Under such conditions it may well happen that an actual water pressure is developed under the building swelling up asphalt floors. If the slope of the land is in the same direction as the dip, or along the edge of the strata at right angles to the dip, the underground drainage will be in the right direction. Examples can be found where the same building stone having been used, very old buildings built on ground sloping in the direction of the dip, or along the edge of the strata, are in excellent condition, while in modern buildings in which no such precautions have been taken decay has already set in. The soluble salts present in the sub-soil are also worthy of consideration. The presence of crystalline sulphates crystallising in the stone and breaking it up, are usually assumed to be due to the sulphur acids in the air, but there are cases where these soluble sulphates, such as sulphate of magnesia, are present in the sub-soil, and are being drawn up by capillary attraction into the stone.

If a bad site is inevitable, the first problem is the establishment of a scientific system of drainage before building upon it. Too much reliance is placed by the modern architect on damp courses. The older buildings have no damp courses, and the site had to be selected with care. Geology was an unknown science then, but the sites selected for many of our ancient buildings reveal a practical understanding of such matters.

While reliance is placed to-day on damp courses, not nearly enough care is devoted to their material and construction. Common pitch mixed with sand is sometimes used, and the work is often pierced or squeezed out in subsequent building operations. The selection of the material for and the laying of the damp course cannot be too carefully done, especially on a wet site. Too often the damp course is buried in earth and garden mould, thus rendering it useless; and it has not been unknown, where a concrete floor has been laid, to lay it well above the damp course, filling up with earth under the rubble. There is a great deal to be said for ventilated damp courses, and in this connection the interesting method adopted by Monsieur Knapen at Versailles is worthy of the serious attention of architects.

## Correspondence

### SCALE OF CHARGES.

*1 Brick Court,  
Temple.  
August 1926.*

To the Editor, JOURNAL R.I.B.A.,

SIR,—Further to the letter from "Experience" in the June JOURNAL and the several replies thereto, it may interest your readers to know of a case that recently came before Mr. Justice Talbot at Liverpool Assizes. An architect and surveyor sued his client for £162 10s., his fees for preparing plans and quantities. Mr. W. Proctor, for plaintiff, stated that the employer instructed the architect that the proposed house was not to cost more than £2,000, but he also gave special requirements involving refinement of detail and the best of everything throughout; one feature was raising the ground floor 4 feet to obtain a better prospect. After preparing sketches the architect informed the employer that the house would cost at least £2,400, and the employer, adding still further requirements, instructed tenders to be obtained; these varied from £3,340 to £4,747, and the client demurred, whereupon the details were varied to an amended tender of £2,698. The variations were so drastic that the employer abandoned the whole business and the architect claimed two-third of the usual fees.

Mr. J. Lynskey, for the defence, claimed that as the architect was not a member of the Royal Institute he was not entitled to payment on the scale approved for remuneration of members of that body, and further that the architect undertook that the house should not cost more than £2,400, therefore he had not carried out his instructions, and in law was not entitled to payment. He also claimed that the plans, etc., prepared were now useless to the employer.

His lordship, in giving judgment, said he was satisfied that the architect gave no guarantee as to the cost of the house and was entitled to payment for work performed. Judgment for plaintiff for £162 10s. and costs.

W. E. WATSON [F.],  
Hon. Secretary,  
Practice Standing Committee.

### R.I.B.A. ANNUAL DINNER 1926.

#### H.R.H. THE PRINCE OF WALES TO BE PRESENT.

Members of the Royal Institute will be gratified to learn that His Royal Highness The Prince of Wales (Hon. Fellow) has graciously consented to be present at the Annual Dinner of the Royal Institute of British Architects which will take place on Tuesday, 23 November, and to present the Royal Gold Medal for Architecture for the year 1926 to Professor Ragnar Ostberg.

Full particulars and application forms will be sent to all Members at an early date.

### ASHMOLEAN MUSEUM, OXFORD.

#### PROPOSED WINDOW TO WREN.

Most of our readers are aware that a very interesting exhibition of early astronomical and mathematical instruments was opened last year in the old building of the Ashmolean Museum, on the west side of the Sheldonian Theatre. The exhibition is in the charge of Dr. R. T. Gunther, and is on the first floor. On the staircase there are two small windows, one filled with unsightly glass, the other already converted into a memorial to Ashmole, who erected the building and is responsible for much of the collection. Dr. Gunther wishes to convert the other window in the same way, so as to form a local memorial to Wren, who designed the Sheldonian as well as the Ashmolean, and was himself an eager and talented astronomer and mathematician. It is with this object that a subscription list has been started, and it is hoped that the members of the Institute, which has already repaired an Ashmolean wall, will lend a helping hand by contributing to the memorial. As stated last month, the cost is estimated not to exceed £65. The following subscriptions have, so far, been received from members of the Institute:—R. Langton Cole, £1 1s.; T. Harold Hughes, £1 1s.

#### MR. H. GODFREY EVANS, B.A. CANTAB.

Mr. Godfrey Evans has resigned his position of Assistant Secretary of the R.I.B.A. in order to take a similar position in the Surveyors' Institution, and on 6 August, upon the invitation of the President, he met some of the members of the Council for a formal leave-taking. Mr. Dawber asked his acceptance of a cigarette case as a reminder of the time he had spent at Conduit Street, and expressed in the most cordial way the good will of all who knew his work there; it had been admirably done, and Mr. Evans was to be congratulated on the respect and esteem he had won, not only from his colleagues in the office, but from all who had met him. Others who spoke referred to Mr. Evans' unfailing courtesy and his willingness to help on all occasions. He had acquired very intimate knowledge of the work of the Institute, and not the least valuable of his qualifications was a retentive memory which enabled him to give Committees the benefit of his knowledge of detail with surprising accuracy. He will be missed by all, and he will have the happiness of knowing that he leaves us with the good will and good wishes of all.

A. K.



## Obituary

WALTER HENRY BRIERLEY [F.].

The death occurred suddenly at Hove on 22 August of Mr. Walter Henry Brierley, F.S.A., of York, one of the most distinguished architects of the North of England.

Born in 1862, Mr. Brierley obtained his architectural education as a pupil in the office of his father, and afterwards as an assistant in Warrington and Liverpool. In 1885, he entered into partnership with the late Mr. James Demaine, of York, who was then carrying on a very old-established practice, which can be traced back uninterruptedly to the renowned John Carr, one of the last of the brilliant band of architects who followed Inigo Jones and Wren in the development of our beautiful English Renaissance style.

Mr. Brierley, in 1918, took into partnership Mr. James Hervey Rutherford [F.], who had been associated with him for many years, and the business was then and is still carried on under the name of Brierley and Rutherford.

Mr. Brierley occupied the position of architect to the North Riding County Council from 1901 to 1923, and of Diocesan Surveyor for York from 1908 to 1921. He was one of the leading archaeologists of Yorkshire, a prominent member of the Yorkshire Archaeological Society and a Fellow of the Society of Antiquaries.

His architectural activities, although concentrated in Yorkshire, extended over a widespread area, and were occupied in buildings of very varied character. He was much engaged, like Carr, in the designing of large country houses. He remodelled and enlarged Acklam Hall, in the North Riding; Sledmere, for the late Sir Tatton and Mark Sykes; Hackness Hall, in the East Riding, for Lord Derwent; Sion Hill, near Thirsk, for Percy Stancliffe, Esq.; and Normanby Park, Lincolnshire, for Sir Berkeley Sheffield. Other country house work executed by him in Yorkshire, and of almost equal importance, is to be seen at Welburn and Thorpe Underwood Halls, Grimston Court, and Jervaulx Abbey, also in Lancashire at Hollins Hill, Accrington; while in the south of England are to be found two fine examples in Crundle Court, Dorset, and Ivor's, at Cowfold, Sussex.

Equally noteworthy is Mr. Brierley's bank work, which can be seen in the premises he erected for the Midland Bank, at Doncaster, Sheffield, Sunderland, Darlington, Newcastle, Thirsk, and other Yorkshire towns. Special mention should be made of his extension of Beckett and Co.'s bank in York, and of the large new premises at Doncaster for the Westminster Bank (with which Messrs. Beckett's business is incorporated) and which he did not live to see completed. He also designed many large and important school buildings, among which the following may be cited as typical examples: Poppleton Road and Haxby Road Elementary Schools at York, the Girls' Secondary School in Queen Anne's Road, York, and the Northallerton Secondary School.

Reference must also be made to the large amount of ecclesiastical work which was executed from Mr. Brierley's designs, and which includes the following churches: St. Philip's, Buckingham Palace Road; St. Thomas's, Kensal Town; St. Peter's, Newton-le-Willows; St.

Luke's and St. Chad's, York; a War Memorial Chapel at Durham; a Girls' School Chapel at Huyton, Lancs, and smaller works at Rufforth, Goathland, and in other Yorkshire villages. He also carried out the restoration of the ancient churches of Sherburn and Foston, in Yorkshire, and also designed the whole of the oak fittings and organ case at the former church, as well as the chancel screens and other church finishings and furniture at Sledmere, Snainton, etc.

There is a wide gap between churches and racecourse buildings, but Mr. Brierley's experience shows how the abilities of a clever and resourceful architect can be utilised to advantage in works of this description. The extensive improvements which have been effected at York Race Course were carried out from his designs and under his supervision. He also prepared the scheme for the entire remodelling of the Rowley Mile Stands at Newmarket, which is now approaching completion, and designed new stands and other improvements at Lingfield and Gosforth Park. At Gosforth Park he incorporated in his design the fine old mansion built by Paine in 1755, retaining as much of the old work as possible, and where that was inconsistent with racing requirements, reproduced the characteristic features and peculiar "atmosphere" associated with it.

Only a small portion of Mr. Brierley's work has been mentioned, but the list is sufficiently inclusive to indicate the extent and versatility of his talents. His designs, whether conceived on mediæval or Renaissance lines, are marked by sincerity and truthfulness, sound constructional qualities, dignified restraint and an avoidance of over-elaboration. He insisted on the employment of the very best materials and workmanship that the means placed at his disposal allowed. He had a great admiration for the craftsmanship of the past, and skilfully employed and adapted old methods to suit the special character of his designs, directing the workmen and encouraging them to revive forgotten details of their craft. He was in the forefront with those who strive to uphold and elevate the standard of the aims and achievements of the art of architecture.

CHARLES EDWARD SAYER [*Associate*].

It is with great regret that we have to announce the death of Mr. Sayer, on 17 August at the age of seventy-two.

Mr. Sayer was elected an Associate in 1881. He was the Tite prizeman in 1879 and gained the Institute Medal Prize in 1892 for his essay on "The Fireplace and its Accessories," which was published in the *Institute Transactions N.S.*, vol. 8.

Mr. Sayer was greatly interested in architectural literature, and for many years had enthusiastically identified himself with the work of the Literature Committee, of which he was vice-chairman at the time of his death. The loss of his sympathetic and scholarly collaboration, as well as his attractive and modest personality, will be greatly regretted by his old colleagues.

As an architect he was actively engaged in the improvement and additions to many country houses, and among the important houses which he designed were Fowey Hall, Cornwall (1900) and Helperby Hall, York (1915).



JOHN HENRY MAYBURY [*Licentiate*].

Mr. Maybury, who died on 14 July, aged 67, was the senior partner of the firm of J. H. Maybury and Son, Manchester. He was articled to the late E. J. Thompson of Manchester, and commenced practice on his own account in 1883. He was a Fellow of the Manchester Society of Architects from 1891 and became a Licentiate of the Royal Institute in 1911.

Mr. Maybury was for 8 years surveyor to the Levenshulme Local Board and was surveyor to the late Sir Henry Gore-Booth's Pendleton Estates. Among the many works he carried out were the Gorton Public Baths, schools at Levenshulme, factories for Messrs McIntyre, Hogg, Marsh and Co., Ltd., Anthony Burgon, Esq., W. H. Porter and Son, Ltd., Ald. Griffiths, and others, numerous warehouses, shops and offices in Manchester and Salford, and many private residences in Lancashire and Cheshire. He was also responsible for the development of a number of large building estates.

In 1919 he was joined in partnership by his son, Mr. Percy T. Maybury, who continues the practice.

For many years he was honorary secretary to the Stretford Division Conservative Association, and he took an active interest in many local institutions. He was Past Provincial Grand Deacon of the Order of Freemasons.

ARNOLD J. T. ELLISON [*Licentiate*].

Mr. Ellison died on 14 July. He was secretary and treasurer for the Preston Society of Architects, Surveyors and Civil Engineers. He enjoyed a large private practice and was interested in many works of architectural character. He was a Past Master of Unanimity Lodge 113, Preston, and Guild Lodge, West Lancashire. Although over age, he enlisted with the Forces, and throughout the whole of the war was on active service in France.

We have to announce with great regret the death of Mr. Somers Clarke, which took place towards the end of August at Mahamid, in Upper Egypt, at the age of 85, and of Mr. George Wittet [*F.*], at Bombay, to whose career reference will be made in the next issue of the JOURNAL.

## R.I.B.A. Probationers

Since August, 1925, the following have been registered as Probationers of the Royal Institute:—

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## ARCHITECTS' BENEVOLENT SOCIETY.

INSURANCE SCHEME, FOUNDED 1923.

All kinds of insurances negotiated: Life, Motor Cars, Burglary, Protection of Buildings in course of erection, etc. Over £200,000 has already been insured. Enquiries to the Secretary, A.B.S., will meet with immediate attention.

Architects' Benevolent Society,

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Telephone: Mayfair 0434.

# EXHIBITION OF DESIGNS OF STUDENTS OF RECOGNISED SCHOOLS FOR EXEMPTION FROM THE R.I.B.A. FINAL EXAMINATION.

The designs of Students of recognised Schools exempted from the R.I.B.A. Final Examination, with the exception of the subject of Professional Practice, will be exhibited from Monday, 13 September, to Thursday, 23 September, inclusive, from 10.0 a.m. to 7.0 p.m. daily, in the Galleries of the R.I.B.A., 9 Conduit Street, W.1. Saturdays to 2.0 p.m.

The R.I.B.A. Board of Architectural Education Silver Medal for recognised Schools is awarded for the best set of designs submitted. This year the following Schools, which have courses of five or more years' duration, recognised by the R.I.B.A. for exemption from the R.I.B.A. Final Examination, have sent exhibits:—

The Robert Gordon's Colleges, Aberdeen.  
The Edinburgh College of Art,  
The Glasgow School of Architecture,  
The University of Liverpool,  
The Architectural Association, London,  
The Bartlett School of Architecture, University of London,  
The Victoria University, Manchester,  
The McGill University, Montreal.

In addition, drawings have been received from the Department of Architecture of the Technical College, Cardiff, and from the School of Architecture, Leeds School of Art (at present recognised for exemption from the R.I.B.A. Intermediate Examination), certain of whose Students have been granted special exemption from the R.I.B.A. Final Examination, with the exception of that portion of the Examination relating to Professional Practice.

## REGISTRATION AS PROBATIONER R.I.B.A.

Special attention is called to the fact that, except in very special cases, a Headmaster's Certificate will not be accepted as a qualification for registration as Probationer R.I.B.A. after 1 October 1927, and no one will be registered as a Probationer unless that person has passed one of the recognised public examinations in the required subjects.

A list of the examinations recognised may be obtained free at the R.I.B.A.

## R.I.B.A. EXAMINATIONS.

JUNE AND JULY 1926.

The questions set at the Intermediate and Final (or Special) Examinations held in June and July 1926 have been published and are on sale at the Royal Institute, price 1s. 6d. (exclusive of postage).

# Notices

## INFORMAL ILLUSTRATED LECTURE ON ARCHITECTURE FOR WORKERS IN THE BUILDING TRADES.

The Council of the R.I.B.A. are holding an Informal Illustrated Lecture on Architecture confined to workers in the building trades. This lecture will take place on Thursday, 7 October 1926, at 7.30 p.m., at the R.I.B.A., 9 Conduit Street, W.1. The subject will be "The Job,"

and the lecturer will be Mr. L. Sylvester Sullivan, F.R.I.B.A., Hon. Secretary of the Board of Architectural Education.

All men employed in the work of building are cordially invited, admission being free. Buffet refreshments will be served at 7.30 p.m. before the lecture.

## ARCHITECTS' DEFENCE UNION.

The attention of members is particularly drawn to the leaflet enclosed with this issue of the JOURNAL, in which the objects of the proposed Union are outlined.

## ELECTION OF MEMBERS.

Associates who are eligible and desirous of transferring to the Fellowship class are reminded that, if they wish to take advantage of the election to take place on 29 November 1926, they should send the necessary nomination forms to the Secretary R.I.B.A. not later than 2 October 1926.

## LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, clause 4 (b) and (c), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

## R.I.B.A. JOURNAL.

The attention of all Members is specially called to the importance of taking every legitimate opportunity of enhancing the advertising value of the R.I.B.A. JOURNAL. This does not mean that members are expected to urge contractors and manufacturers to advertise in the JOURNAL; they can, however, do a great deal if they will read the JOURNAL regularly and avoid any needless depreciation of its advertising value.

## ROOMS FOR ARBITRATIONS, ETC.

Convenient rooms for arbitrations, etc., are now available for hire at No. 28 Bedford Square, W.C.1, at a fee of £2 2s. per day. All enquiries with regard to vacant dates, etc., should be addressed to Mr. C. McArthur Butler at that address.

## R.I.B.A. KALENDAR, 1926-27.

The Kalendar for the coming Session is now in course of preparation. Changes of address, etc., should be notified to the Secretary, R.I.B.A., 9 Conduit Street, W.1., as soon as possible.

# Competitions

## LEAGUE OF NATIONS BUILDING AT GENEVA.

The conditions of the competition for the new building at Geneva have been received. The jury consists of M. H. P. Berlage (The Hague), Sir John J. Burnet (London), M. Charles Gato (Madrid), M. Joseph Hoffman (Vienna), M. Victor Horta (Brussels), President; M. Charles Lemaire (Paris), M. Karl Moser (Zurich), M. Attilio Muggia (Bologna), M. Ivar Tengbom (Stockholm). The competition will be open until 25 January 1927. Total cost including the architect's fees should in no case exceed the total sum of 13 million Swiss francs. Copies of the conditions may be obtained at the Secretariat, Geneva, at a cost of 20 Swiss francs.

**CENOTAPH FOR LIVERPOOL.**

The Corporation of Liverpool invite architects to submit designs in competition for a Cenotaph to be erected on a site on the plateau in front of St. George's Hall, Liverpool. Assessor, Professor C. H. Reilly, O.B.E. [F.]. Premiums, £200, £150, £100, and £50. Last day for receiving designs 30 September 1926. Total cost £10,000. For conditions apply to Town Clerk, Municipal Buildings, Liverpool.

**RECONSTRUCTION OF THE MOSQUE OF AMROU, CAIRO, COMPETITION.**

Members of the Royal Institute who are considering taking part in the above competition are strongly recommended to consult the Secretary R.I.B.A. before deciding to compete.

**SCHEME FOR BUILDING LARGE RESIDENCES, CAIRO.**

The Competitions Committee desire to call the attention of Members to the fact that the conditions of the above competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members are advised to take no part in the competition.

**COMPETITION FOR THE LAYOUT OF HOUSES ON PENY-WAUN SITE.**

The Competitions Committee desire to call the attention of Members to the fact that the Conditions of the above Competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members are advised to take no part in the Competition.

**MANCHESTER TOWN HALL EXTENSION.****PRELIMINARY COMPETITION.**

The Corporation of the City of Manchester invite architects to submit designs in competition for the Town Hall Extension, Municipal Offices, and Public Reference Library proposed to be erected on a site adjoining the Town Hall. Assessors, Mr. T. R. Milburn [F.], Mr. Robert Atkinson [F.] and Mr. Ralph Knott [F.]. Last day for questions 2 October 1926. Final date for submission of designs 8 January 1927. Conditions may be obtained by applying to the Town Clerk, Town Hall, Manchester, and depositing £1 1s.

## Members' Column

**MESSRS. LEWIS SOLOMON & SON.**

Mr. M. N. CASTELLO, F.R.I.B.A., has joined Mr. Digby L. Solomon in partnership, the name of the firm remaining Lewis Solomon & Son.

The firm has moved its offices from 133 Moorgate, E.C., to 21 Hart Street, Bloomsbury Square, W.C.1.

**PARTNERSHIP OR PRACTICE WANTED.**

ARCHITECTURAL PRACTICE (or partnership) wanted to purchase by Associate R.I.B.A. Reasonable price paid for genuine business. Country or town. Apply Box 1196, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

WANTED to purchase: well-established Practice or Partnership in a prosperous Country Town. Apply Box 8608, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

A.R.I.B.A. (35) desires partnership, or post with view to partnership, in London or the provinces. Trained in recognised School

of Architecture (full-time course), and nine years' general office experience. Chief assistant for two years. Use of own London office address and 'phone could continue. Box 3926, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A., age 42, requires Junior Partnership or position of trust with view to same with good established firm of Architects in London or South. First-class London experience. Small capital available. Keen and active.—Reply Box 6244, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

**PRACTICE FOR SALE.**

SMALL PRACTICE for sale in Country town, 25 miles from London. Present owner (Associate R.I.B.A.) has obtained official appointment which necessitates giving up private practice.—Apply Box 3332, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

**TO LET.**

OFFICE TO LET, John Street, Bedford Row. Well lighted, quiet, self-contained room. £52 p.a., inclusive of electric light, telephone, cleaning. Typing and attendance by arrangement.—Box 1396, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

A.R.I.B.A., wishing to conduct his practice largely from his private residence in country, desires to let, furnished or unfurnished, his small West End office, himself retaining a small interest therein. One who might be willing to enter into some working arrangement preferred.—Apply Box 8926, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

**STUDENT RECOMMENDED.**

A.R.I.B.A. wishes to recommend a young Dutch Student of Architecture who has just completed a Technical School Course in Utrecht and is anxious to enter an Architect's office in England for the purpose of gaining experience in English methods—more particularly in housing work.—Apply Box 1096, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

**CORRESPONDENT WANTED.**

F.R.I.B.A., with well-established practice in India, desires to correspond with a well-established Architect in London with a view to a working arrangement or disposal of share of practice.—Reply Box 3086, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

**CHANGE OF ADDRESS.**

MESSRS. J. J. CROWE and S. STOCKFORD CARELESS, A.A.R.I.B.A., have removed from 7 New Square, Lincoln's Inn, to 2 Garden Court Temple, E.C.4.

Mr. S. H. LOWETH [A.], Architect and Surveyor, has changed his address to "Westways," The Mount, Fetcham Park, Leatherhead, Surrey.

Mr. ARTHUR BARTLETT [F.] has changed his address to 18 Adam Street, Adelphi, W.C.

**OFFICE WANTED.**

F.R.I.B.A. requires unfurnished office, two small rooms or one with use of general office. W. or W.C. district. Please state full particulars with inclusive terms.—Box 3387, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

LICENTIATE requires desk accommodation, for few hours daily, in West End office, near Oxford Circus. Occasional assistance will be required by arrangement and some typing.—Reply Box 7112, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

TWO OFFICES required in neighbourhood of Bedford Square, one about 400 ft. square and one smaller.—Reply Box 3124, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

**TRADE CATALOGUES.**

Mr. ASHLEY F. BENJAMIN [A.] has changed his address to 98 George Street, Portman Square, W.1 (Telephone: Langham 3061), and will be glad to receive trade catalogues.

MESSRS. LANDER & KEMP have opened an office at 21 Bedford Row, W.C.1 (Telephone: Chancery 8283), and would be glad to receive trade catalogues.

Mr. CLAUD H. BENWELL, I.R.I.B.A., Southam Chambers, Waltham Street, Hull, would be glad to receive trade catalogues.

**APPOINTMENT WANTED.**

ARCHITECT (A.R.I.B.A.), age 27, at present Chief Assistant with large West Country firm, desires responsible position, or assistantship with view to partnership. Large experience in successful competition work, public buildings, shops, etc. Experienced surveyor and leveller. Excellent references.—Reply Box 8383, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

**R.I.B.A. JOURNAL.**

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